



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

WARRANT

Dirty Rotten Filthy Stinking Rich











W A R R A N T

Dirty Rotten Filthy Stinking Rich

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(SHOULD BE AGAINST THE LAW)
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- 6 32 PENNIES

32 Pennies

Words and Music By Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Fast rock tempo ♩ = 160

tune guitar down 1/2 step

Guitar 2 in
(doubles with 1)

Guitar 1

A5 V V C5 A5 V V

T
A
B

Guitar 4

T
A
B

V V C5 A5

8va

pull whammy bar up
perfect 4th

shake w/bar

17 (22) 19 19 19 19 19 19 16 19 (19)

* Pick each note.

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8va.....

1/2 (19)

17 20 full

20 17 20 17 20 17 20 17 20 17 20 19 17 19 17 19 10

Guitar 4 out

Verse

E5

1. Spent my time and all my mon - ey on a knob for my brass bed.

D5

E5

D5

Climb to the top of the high - est moun - tain just to

Verse

E5

see how far I'd get.

approx. dive w/bar and release

0 (0)

2 0 2 0

2 0 2 0

2 0 2 0

2 0 2 0

D5 E5

sha - dow, and let my sha dow lead.

Ra - gu jar, that's all I got to my name. But

Ra - gu jar, that's all I got to my name.

Fill 1 (on 2nd verse)
Fill 2 (on 3rd verse)

7 5 2 2 2 2 0 3 4 5 3

Fill 1 (2nd verse)
Guitar 4
8va.....

D5 E5

8va
A.H.

full full (15)

17 17 17 15 12 12 (15) 12 12 15

13 13 14

pitches : E, D.

Fill 2 (3rd verse)
Guitar 4
8va.....

D5 E5

17 17 15 14 15 14 14 14 13

Guitar 1 (Rhythm fill replaces)
original riff

D5 E5

V V

T
A
B

7 5 2 2 0 3 4 5 4 2 3

Return to original rhythm guitar part

B5

(13) 17 15 15

If I die with a pen-ny in my pock-et, then I guess that's all I need.
 I love her and she loves me, to the pen-nies it's all same
 I love her and she loves me, _____ to the pen-nies it's all -

To Coda ⊕ Chor
 the same. Oooo ba-by,

where are you go ing to? was think-ing that

may-be I _____ would come a-long _____ with you. _____

A/C# C5

I could walk on down the road till I found me some one new.

P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 5 5 5 5 5

Guitar 2

P.M.

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

G (N.C)

But I think I'll stay at least one more day, 'cause

P.M. P.M.

5 5 5 5 5 5 2 0 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

P.M. P.M.

2 2 2 2 2 0 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

F# (N.C)

I'm in love with you. Oo, Oo.

P.M. V V

2 2 2 2 2 2 2 2 3 4 0 5 0 4 2 0 5 5 2 0

Guitar 3

P.M.

2 2 2 2 2 2 2 7 5 6 7 8 7 5 8 8 7

Yeah.

2 3 4 5 4 2 2 2 3 4 5 4

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The system ends with a double bar line.

Oo Oo ba - by, yeah.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second system continues the melody with a quarter note C5, a half note B4, and a quarter note A4. The third system concludes the piece with a quarter note G4, a half note F#4, and a quarter note E4. The score is marked with a repeat sign at the beginning and a double bar line at the end.

2. A5

2. A5 D5 V V

2 0 2 0 3 4 0 5 0 4 0

Guitar 3 out

5 5

Begin note w/bar depressed

gradual rel.

pull up

+1

w/bar dive to approx.

4 (6) 11 (11)

full

A5

8va. loco full P.M.

B5 *D.S. al Coda*

A.H. A.H. pitch : D

Coda

A5 C5 A5 Ow. Oo. Oo. w/bar dip

Guitar 3

Yeah.

rhythm Fig 1

C5 A5 vocals out C5 B5 A5

Oo, Oo.

8va. A.H.

A.H. full

slow release

8va. A.H.

A.H.

pitch : D to E

pitch : G

Rhythm guitar repeats rhythm figure 1 4 more times

A5 C5 A5

1/2 1/2

8va. C5 B5 A5

A.H. 15ma A.H. 15ma

A.H. full A.H. 1/4 full

(19) 17 19 19 17 19 17 0 19 20 (19) 15

Pitch: D to E C

C5 A5 C5 B5 A5

Give me love, ___ give me love, ___ give me love, ___ give me love. ___

Fill 3 (Rhythm guitar)

8va. full full full

(19) 20 (19) 19 (19) 17 19 17 19 17 19 20 (20)

Oo, Oo. Oh yeah. _

8va. (20) 7 5 6 7 8 7

(2) 3 4 0 5 4 2 0 3 4 0 5 4 0

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(play one octave lower than written)

8va.

1/2 1/2 1/2 1/2 full (22)

quickly slide up low E string.

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Driving rock ♩ = 112 Tune guitar down 1/2 step

Guitar 1
N.C.

P.P. cresc.

P.M.

T 0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5 5 0 0

A

B

Guitar 2

P.M.

T 12 12 12 12 12 12 12 12 12 9 | 9 9 12 12 12 12 12 12 12 12

A

B

D5

P.M.

0 0 4 4 2 2 5 5 0 0 | 0 0 4 4 2 2 5

7 7
5 5

Guitar 2
doubles Guitar 1

P.M.

12 9 9 9 12 12 12 12 12 12 | 12 12 12 9 9 9 12

7 7
5 5

A/C# B5 A5 E/G# A5 B5

7 7 7 7
5 4 4 4

9 9 9 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 4 4 4 5 5 5 9 9

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Rhythm Fig. 1

A/C# D5 A5 A/C#

D5 A5 C#5 D5 D#5 A/C# D5 A5 A/C#

Guitar 1 D5 A5

Guitar 2

-1/2 -1/2 dive w/bar dive w/bar

8va... loco

-1/2 -1/2 dive w/bar N.H. dive w/bar

Fill 1 B5 A5 A#5

T A B

9 11 9 11 9

Verse
E (N.C.)

A5

1. Some things you do — real - ly make me mad I must com - fess;

Guitar 1+2 double

8va

A.H.

semi-harm.

1/4

Pitch: G#

E5

B5

A5

C#5

E (N.C.)

the way the street - light sil - hou - ettes your

8va

A.H.

8va

A.H.

A.H.

A.H.

Pitch: F

Guitar 3 (clean)

A5

E5

B5

A5

C#5

things in - side — your dress.

1/4

Verse
E (N.C.)

A5

wild child in the streets, I think I see you but I real-ly don't
 2. You comb your hair, put on your shades, you look real cool. You're
 3. Some things you do really make me mad I must confess;

on 2nd verse play rhythm Fig. 1 instead of this

Fill 4 (end lick from solo)

8va

A.H.

semi-harm.

1/4

Pitch: G#

E5

B5

A5

C#5

E (N.C.)

know; who knows? One mil-lion miles an hour, headed out
 giving me the run - round make me feel like a fool. Got a lot of nerve to call me cheap,
 the way the street-light sil-hou-ettes your

8va

A.H.

8va

A.H.

Pitch: F#

G#

Fill 4

E (N.C.)

A5

from end of solo

full

shake w/bar

T

A

B

A5 E5 B5 A5 C#5

to where the down boys go.
even though it's true. Now I don't care where we go tonite, take me a long with you.
things in - side your dress.

Fill 5 (on 3rd verse)

Guitar 3 out

Pre-chorus

G Dsus4 D C

Whoa, can we re - wind _ to where we've been? Oh, I wish you'd take a look and

Fill 2

N.H. -1/2 dip bar (5)

Fill 5 (Replaces original riff)

A5 C#5

TAB

Fill 2 (on 2nd prechorus)

G 8va Dsus D C

N.H. dip w/bar -1/2 -1/2 -1/2 -1/2

TAB

Chorus

D5 E5 B5 A:

see the shape _ I'm in; _ where the down boys go, go! Where the

Fill 3 on 2nd prechorus
Fill 6 on 3rd prechorus

E5 B5 A5 C#5 D5 D#5 E5 B5 A5 C#5

down boys go, go! _ Where the down boys go, _ yeah!

Fill 1

F#5 1. 3. B5 A5 To Coda 2. B5 A5 vocals ou D5

I wan - na go where the down boys go, _ ba - by! down boys _ go, ba - by!

(Where the)

Fill 3 (on 2nd prechorus)
replaces original riff

D5 E5 D5

T					
A	7	7	9	7	7
B	5	5	7	5	5

Fill 6 (replaces original riff) Note: Fill 6 is a 2 bar riff, the original riff is only 1 bar.

D5

T					
A	7	7	7	7	7
B	5	5	5	5	5

Guitar 1 D5 A/C# B5 A5

slowly dive bar to approx. quickly release bar

Guitar 2

P.M. N.H. N.H. dive bar a perfect 5th and release Guitars 1 and 2 play rhythm Fig. 1 under solo

Guitar 4 (entire solo is 8va) full

8va A.H. A/C# D5 A5 A/C#

A.H. full full full full rake full full 1/4

Pitch: A to B

D5 A5 A/C# D5 A5

w/bar vib. full dive w/bar while bar is still depressed release bar

A/C# D5 C#5 D.S. al Coda

release bar and pull up one whole step and release

N.H. while bar is still depressed

dive w/bar

Coda

E(N.C.)

A5

down boys go. Where the

8va

A.H.

8va

A.H.

1/4

0 0 0 0 4 0 0 5 0 2 2 0 2 4 2 3

Pitch: G# A

E(N.C.)

A5 C#5 D5 D#5

down boys go.

8va

A.H.

8va

A.H.

0 0 0 0 4 0 0 7 0 2 2 0 6 4 7 5 8 6

Pitch: G# C#

E(N.C.)

Where the down boys go. Where the down

8va

A.H.

8va

A.H.

1/4

0 0 0 0 4 0 0 7 0 2 4 2 3 0 0 0 0 4 0 0 0 0

Pitch: G# C# Pitch: G#

(Guitar 2) A.H.

Vocals out

C#5 D5 D#5

3

dive w/bar

P.M.

0 0 0 0 4 4 2 2 5 5 0 0 0 0

(13) 5 6 4 7 5 8 6 (9) 6

Guitar 1 (Guitar 1 repeats intro riff for guitar 2) Repeat until fade

Big Talk

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Rock shuffle ♩ = 132 (♩ = $\frac{3}{4}$)

Drums

snare

Bass drum

Tune guitar down 1/2 step

Guitar 1

simile

T

A

B

G5
(Guitar 2 doubles with lower harmony)

full

Guitar 3

E5

C5

Verse

G5 E5 F5

1. Back street fight - in' is lock - in' for trou - ble. If you o - pen your mouth,

Fill 1 (Guitars 1 & 2 out)

C5 D5 G5 E5

you're bound to rum-ble. John - ny looks tough, he's froze in the eyes.

Fill 2

Fill 1 Guitar 1 & 2 G5

TAB

Fill 2 Guitar 1 E5 6 6 6 F5 6

trill lightly slide index finger of right hand down 3rd string while trilling, start at bridge and move towards the pickups

TAB

F5 C5 D5 G5

He keeps his mouth shut, he don't tell no lies.

Guitar 1 & 2

Verse

C5 G5 E5

John-ny went out last night, got in a bar room fight,
2. I don't know why some men lay down and die,

Fill 3 (1st Verse)
Fill 5 (2nd Verse)

Guitars 1 & 2 out

Fill 3 Guitar 3 E5 8va

dive w/bar

N.H.

TAB

4

Fill 5 E5

depress bar slowly release

TAB

0

F5 **C5** **D5** **Verse** **G5**

embar - rased a jeal-ous man in front of his cheat-in' wife. The man said, "To - night you won,
 don't they be - lieve in what they're say - ing? You should get on your feet,
 3. Big talk is look - ing for
 Fill 6 (after solo)

E5 **F5** **C5** **D5**

but I'll tell you son, this one's far from o - ver." John - ny said: -
 be-lieve you can't be beat, remember talk is on - ly playing.
 trouble, if you open your mouth you better be ready to rumble.

Fill 4

Chorus **C5** **D5** **E5** **C5**

"Big talk is just talk un less, un-less you're back-in' it up. Big talk is

Guitar 1

full full full/s. full full full/s. full full full

Fill 4 **E5** **Guitar 1**

Fill 6 **G5** **E5**

8va 8va

A.H. --- 4 A.H. --- 4

T A B 5 5 7 7

Pitches: G G B B

Bridge

I re - mem - ber what my old man_ used to say, "Nev - er give up and

P.M. P.M. P.M. P.M. P.M. P.M.

run. Don't let the talk - in' breeze blow you a - way.

P.M. P.M. P.M. P.M. P.M.

Al - ways re - mem - ber, stick to your guns."

4 2 2 0

Guitar 1

16 14 16 14 16 14 15 14 15 17 15 17

Guitar 2

12 11 12 14 12 14 11 14 11 12 11 12

A5 G5 A5

Measures 1-15 of the musical score. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a treble clef and a guitar icon in measure 1. Measures 1-15 show various guitar techniques including triplets, wavy lines for vibrato, and fret numbers. Chords A5 and G5 are indicated above the staff.

B5 B/C# B/G#

Measures 16-30 of the musical score. The key signature is one sharp (F#) and the time signature is 4/4. The score continues with a treble clef. Measures 16-30 show various guitar techniques including triplets, wavy lines for vibrato, and fret numbers. Chords B5, B/C#, and B/G# are indicated above the staff. A 'P.M.' (Palm Mute) instruction is present in measure 25.

E5 B5 B/C#

3

full full

Hold then slide down neck with 1st finger.

7 4 6 4 5 5 7 7 7 9 9 9 19 9 7 0 7 9 19 (19)

B/C# E5 B5

full

12 12 10 7 10 9 7 9 7 9 8 7 5 7 4 6 4 6 4 6

B/G# E5

full

1/2

6 (6) 4 6 4 9 7 9 9 9 7 9 (9) 7 7 7 9 11 11 16

B5 B/C# B/G#

8va

E5 D5 E5 3 3 *D. S. al Coda*

8va

Guitar 1

A.H. 8va

P.M.

A.H.

Pitch: A

G#

Guitar 2

8va

A.H.

semi-harm.

P.M.

A.H.

Pitches: D A G#

⊕ Coda C5 D5 E5

Big talk is just talk un - less, un - less you're back-in' it up.

8va

Guitar 1

full

full

full

full

full

full

D5

Big talk is cheap talk, it's on - ly words un -

P.M.-----4

P.M.-----4

P.M.-----4

0
0
9
9
7

5 3 3 3 5 5 7 7 7 7 7 7 9 7 7 7 7 9 7

full full full full full full full full

10 8 9 7 10 8 (10) 10 8 9 7 10 8 0 10 10 10 (10)

C5

less you're back-in' it up."

P.M.-----4

dive w/bar

8va----- loco

dive w/bar

P.M.-----4

N.H.

10 10 8 9 8 12 10 8 9 2.3 12 14 12 14 13 14 12 14 12 14 14 12 14 12 14

D5

7
7
5

8va

full

w/bar scoop

dip bar slightly

(19) (19) 17 19 17 19 17 16 17 19 21 17 19 17 14 17 16

The musical score for 'We All Say' is presented in three systems. The first system shows the guitar part (E5) and the vocal melody. The second system shows the piano accompaniment. The third system shows the guitar part with a 'w/bar scoop' and the piano accompaniment with a 'rapidly shake w/bar'.

System 1: Guitar and Vocal

- Guitar:** E5. The notation shows a single note on the E string, 5th fret, in the key of D major (F# C# G#).
- Vocal:** The melody is in D major. The lyrics 'We all say:' are written below the notes.

System 2: Piano

- The piano part consists of a continuous, flowing arpeggiated figure in the right hand, primarily using the first three fingers.

System 3: Guitar and Piano

- Guitar:** The notation includes a 'w/bar scoop' (a slur over a bar line) and a 'rapidly shake w/bar' (a wavy line over a bar line). The notes are in D major.
- Piano:** The piano part continues with a similar arpeggiated figure, but with a 'rapidly shake' (a wavy line) over the bar line.

[illegible]

oh, _____ back-in' it up. _____ We're back-in' it

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "oh, _____ back-in' it up. _____ We're back-in' it". The middle staff is a piano accompaniment in treble clef, featuring a series of triplet eighth notes. The bottom staff is a bass line in treble clef, showing chords and some accidentals. The first measure of the bass line has a (4/4) time signature, and the second measure has a 7/7 5/5 time signature.

up. _____ Yeah! _____

The second system of the musical score continues the vocal line and piano accompaniment from the first system. The vocal line starts with "up. _____ Yeah! _____". The piano accompaniment continues with triplet eighth notes. The bass line shows chords and some accidentals. The first measure of the bass line has a 9/7 time signature, and the second measure has a 9/7 11/9 9/7 11/9 9/7 11/9 9/7 11/9 time signature. The third measure has a (11/9) time signature, and the fourth measure has a 9/7 11/9 9/7 11/9 time signature. The fifth measure has a 9/7 time signature, and the sixth measure has a 9/7 11/9 9/7 11/9 9/7 11/9 time signature. The seventh measure has a 9/7 time signature, and the eighth measure has a 9/7 11/9 9/7 11/9 time signature. The ninth measure has a 9/7 time signature, and the tenth measure has a 9/7 11/9 9/7 11/9 time signature. The eleventh measure has a 9/7 time signature, and the twelfth measure has a 9/7 11/9 9/7 11/9 time signature. The thirteenth measure has a 9/7 time signature, and the fourteenth measure has a 9/7 11/9 9/7 11/9 time signature. The fifteenth measure has a 9/7 time signature, and the sixteenth measure has a 9/7 11/9 9/7 11/9 time signature. The seventeenth measure has a 9/7 time signature, and the eighteenth measure has a 9/7 11/9 9/7 11/9 time signature. The nineteenth measure has a 9/7 time signature, and the twentieth measure has a 9/7 11/9 9/7 11/9 time signature. The twenty-first measure has a 9/7 time signature, and the twenty-second measure has a 9/7 11/9 9/7 11/9 time signature. The twenty-third measure has a 9/7 time signature, and the twenty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The twenty-fifth measure has a 9/7 time signature, and the twenty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The twenty-seventh measure has a 9/7 time signature, and the twenty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The twenty-ninth measure has a 9/7 time signature, and the thirtieth measure has a 9/7 11/9 9/7 11/9 time signature. The thirty-first measure has a 9/7 time signature, and the thirty-second measure has a 9/7 11/9 9/7 11/9 time signature. The thirty-third measure has a 9/7 time signature, and the thirty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The thirty-fifth measure has a 9/7 time signature, and the thirty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The thirty-seventh measure has a 9/7 time signature, and the thirty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The thirty-ninth measure has a 9/7 time signature, and the fortieth measure has a 9/7 11/9 9/7 11/9 time signature. The forty-first measure has a 9/7 time signature, and the forty-second measure has a 9/7 11/9 9/7 11/9 time signature. The forty-third measure has a 9/7 time signature, and the forty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The forty-fifth measure has a 9/7 time signature, and the forty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The forty-seventh measure has a 9/7 time signature, and the forty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The forty-ninth measure has a 9/7 time signature, and the fiftieth measure has a 9/7 11/9 9/7 11/9 time signature. The fifty-first measure has a 9/7 time signature, and the fifty-second measure has a 9/7 11/9 9/7 11/9 time signature. The fifty-third measure has a 9/7 time signature, and the fifty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The fifty-fifth measure has a 9/7 time signature, and the fifty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The fifty-seventh measure has a 9/7 time signature, and the fifty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The fifty-ninth measure has a 9/7 time signature, and the sixtieth measure has a 9/7 11/9 9/7 11/9 time signature. The sixty-first measure has a 9/7 time signature, and the sixty-second measure has a 9/7 11/9 9/7 11/9 time signature. The sixty-third measure has a 9/7 time signature, and the sixty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The sixty-fifth measure has a 9/7 time signature, and the sixty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The sixty-seventh measure has a 9/7 time signature, and the sixty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The sixty-ninth measure has a 9/7 time signature, and the seventieth measure has a 9/7 11/9 9/7 11/9 time signature. The seventy-first measure has a 9/7 time signature, and the seventy-second measure has a 9/7 11/9 9/7 11/9 time signature. The seventy-third measure has a 9/7 time signature, and the seventy-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The seventy-fifth measure has a 9/7 time signature, and the seventy-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The seventy-seventh measure has a 9/7 time signature, and the seventy-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The seventy-ninth measure has a 9/7 time signature, and the eightieth measure has a 9/7 11/9 9/7 11/9 time signature. The eighty-first measure has a 9/7 time signature, and the eighty-second measure has a 9/7 11/9 9/7 11/9 time signature. The eighty-third measure has a 9/7 time signature, and the eighty-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The eighty-fifth measure has a 9/7 time signature, and the eighty-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The eighty-seventh measure has a 9/7 time signature, and the eighty-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The eighty-ninth measure has a 9/7 time signature, and the ninetieth measure has a 9/7 11/9 9/7 11/9 time signature. The ninety-first measure has a 9/7 time signature, and the ninety-second measure has a 9/7 11/9 9/7 11/9 time signature. The ninety-third measure has a 9/7 time signature, and the ninety-fourth measure has a 9/7 11/9 9/7 11/9 time signature. The ninety-fifth measure has a 9/7 time signature, and the ninety-sixth measure has a 9/7 11/9 9/7 11/9 time signature. The ninety-seventh measure has a 9/7 time signature, and the ninety-eighth measure has a 9/7 11/9 9/7 11/9 time signature. The ninety-ninth measure has a 9/7 time signature, and the hundredth measure has a 9/7 11/9 9/7 11/9 time signature.

Sometimes She Cries

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

slowly ♩ = 72

(N.C.)

Tune guitar down 1/2 step

Guitar 1

6 6

T
A
B

10 12 10 12 14 12 14 12 14 15 12 15 12 15 14 12 14

G5 C5 D5 C5

8va 8va

full full

12 14 12 14 14 12 14 16 13 12 14 12 12

pitch: A to B

A to B

Guitar 2

G5 C5 D5 C5

5 5 5 5 5 5 7 7 7 5 5 5 5 5

G5 C5 D5 C5

8va

full full

(12) 22 20 22 22 (22) 15 17 19 20 19 17 20 19

G5 C5 D5 C5

5 5 5 5 5 5 7 7 7 5 5 5 5 5

Verse

G Cadd9 Dm

1. Mer - cy don't think she's pret - ty no more, _____ star - in' at the stars _____ through her

2. Mer - cy don't have _____ a lover no more, _____ plays with her pillows, stares at the

8va. 7

Guitar 1 out

(19)

Guitar 3 (clean)

Cadd9 G Cadd9

back screen door.
bed - room floor.

She tries and tries — to make it all work out,
Used to have a million, they've come and gone,

Guitar 2 enters
and doubles Guitar 3

N.H. 8va.

N.H.

Dm

Cadd9

no mat - ter what she does, she's left stand - ing in the mid - dle of doubt.

no mat - ter what she does, she can't figure out what she's doing wrong.

1
2
2
0

3 2

Pre chorus

Chords: C G/B D Dsus D C G/B D5 Dsus D B \flat Dm Cadd9 To Coda \oplus

Lyrics: In a lone - ly night, _ and in the pour - ing rain, _ you can count on (at D.S. _ rain. _ The

Fill 3 (from end of solo)

Guitar 2 P.M. - 4 P.M. - 4 (Guitar 3 out)

Chorus

Chords: G5 C5 D5 C5 G5 C5

Lyrics: me. Some - times _ she cries _ when she's a - lone _ at night. _ Some - times _ she weeps, _

Fill 3 (from end of solo)

Chords: 8va C G/B D Dsus D

1/2 full

T (19) 20 (20)

A

B

D5 C5 G5 C5 D5 G/B C5

when she's feel - in' cold and weak. Some - times the pain, it just tears her up in - side.

7 7 7 5 5 5 7 7 7 2 0 0 3 2 0 2

G5 C5 1. D5 C5

Some - times she cries, ooh, I won - der why.

5 5 5 5 5 5 7 7 7 5

2. D5 C5 F5 Bridge C5

w/Fill 1 ooh, Yeah! Liv - in', lov - in',

dive w/ bar

7 7 7 5 (5) 3 3 3 3 3 5

Fill 1 D5 C5

2 4 2 5

giv - in' ev - ery - thing you - got.

Fill 2

Af - ter all the heart - ache, may - be give love just one more shot, yeh!

Guitar Solo

Guitar 4

Guitar 2 plays same (rhythm part as chorus

Guitar 4
 Guitar 2 plays same G5
 rhythm part as chorus

C5 D5 C5
 full
 0 7 0 7 9 0 10 (10) 0 10
 (10)
 0 10 0 7 9 7 7
 w/ bar scoop w/ bar scoop

[illegible]

full 12 10 9 15 15 14 (15) 14 15 15 12 14 12 12 14 12 14

T 19 10 14 19 10 14 19 10 14 19 10 14 19 10 14 20 0 15 20 0 15 20 0 15 20 0 15 20 0

15 22 14 17 22 14 17 22 14 17 22 14 17 22 14 17 22 22 19

C5 D. S. al Coda

Guitar 2

7 7 5 7 7 5 7 7 5 5 3 2

Coda

on - ly thing I real - ly want to know is a why? Some - times she cries,

A5 D5

(Coda)

7 7 5 7 7 5 7 7 5 5 3 2

E5 D5 A D

when she's a - lone at night. Some - times she weeps,

keyboard adopted for guitar

9 9 9 7 7 7 2 2 2 2 3 3 3 3
7 7 7 5 5 5
0 0 0

E A Dm A D

whoa when she's feel - in' cold and weak, some - times the pain,

5 5 5 10 10 10 2 2 2 2 3 3 3 3
11 9 12 11 12
11 12 12

E D A D

ooh tears you up in - side. Some - times she cries,

5 5 5 3 3 3 2 2 2 2 3 3 3 3

Guitar 2 B5 E5
outro Solo

whoa! Yeah, yeah! yeah, yeah!

Guitar 4 P.M. full full

8va A.H. 8va A.H.

5 5 5 5 4 4 6 4 7 4 6 4 1 4 0 4 6 0 6 (6) 4
6 4 7 6 4 7 4 6 4

pitch: F to G# F to G# to F

F#5 B5 E5

Yeah, yeah! Yeah

full w/ bar scoop 1/2 w/ bar scoop

7 4 7 4 7 4 4 5 4 6 4 6 6 7 9 9 11

F#5 B5 E5

8va.

shake bar softly full 3 full

(11) 9 9 19 19 21 (21) 19 21 19 10 19 20 18 16 16 10 10 14 16 16 14 16 16 16 16 18 16 18 16 18 10 16

F#5 E5 B5 E5

8va.

full 1/2 w/ bar scoop w/ bar scoop w/ bar scoop full

10 16 16 18 17 1/2 16 19 16 19 16 19 16 19 16 19 16 18 19 18 19 (19)

F#5

8va.

T shake w/ bar sl

(19) 22 19 (19) (19) 4 7

First system of musical notation. The guitar staff (top) features a treble clef, key signature of three sharps (F#, C#, G#), and a series of eighth-note patterns with fingerings 3, 12, 6, and 5. The bass staff (bottom) contains a sequence of fret numbers: 7 6 4 6 4 6 4 7 4 7 5 4 6 4 5 7 5 4 5 4 6 4 6 4 6 4 6 3 4 6 4 3 6 6 4 3 6 4 2 6 4 2.

Second system of musical notation. The guitar staff includes a treble clef, key signature of three sharps, and notes marked with "A.H." (Articulation Hairpin) and a triplet of eighth notes. The bass staff continues the fret sequence: 4 2 4 4 6 6 4 6 4 6 9 6 7 4 2 4 4 6 4 6 8 7 9 9 9 7 16 19 17 21 21. A note labeled "full" is indicated above the fret number 6. The text "pitch: F#" is written below the staff.

Third system of musical notation. The guitar staff shows eighth-note patterns with triplets and notes marked with "full". The bass staff continues the fret sequence: 21 21 21 21 (21) 19 21 19 19 (19) 19 19 16 10 16 10 (18) 16 10 16 15. Notes are marked with "full" and "w/ bar scoop" (indicated by a downward arrow).

Fourth system of musical notation. The guitar staff features a treble clef, key signature of three sharps, and notes marked with "w/ bar scoop". The bass staff continues the fret sequence: 16 16 16 16 16 14 16 16 16. The system concludes with the instruction "fade out" written above the staff.

So Damn Pretty (Should be Against the Law)

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Fast rock beat ♩ = 192

Guitar 1 (with flanger) Tune guitar down 1/2 step

A5 C

D

* Guitar 2 enters with slide down and then doubles with guitar 1 (flanger off) A5

C

C5

begin to slowly dive w/bar

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Verse

1. I got my act down got it down tight, got a

(continue with w/bar dive)

(0) 2 0 0 0 0 0 0 0 0 0 0 0 9 9 7 5

feel - ing to - night will be a good night. I'm gon - na see a

Dsus4 E5

7 5 6 7 6 7 6 7 2 0 0 0 0 0 0 0

mil - lion girls, gon - na grab one pret - ty take her a - round the world.

D5

slowly pull up w/bar sl.

0 0 0 0 9 9 7 5 (7 7 5) 14

2. Come on and

A5 E5

2 0 0 0 0 0 0 0 4 2 3 5 2 0 0 0 0 0 0 0 4 2 3 5 2 0

D5

[illegible]

real - ly ain't dirt - y. Not a sin. To have, to hold, to
feet were get - tin' cold in - side my shoes. It came to me from

love, to squeeze _____ come on and be my ba - by, get _____ down on _____ your knees.
 out of the blue, _____ go on you got - ta grab her, _____ take her in the bath - room.

slowly pull up on bar

D

3rd verse only: By the light of the moon coming through the window

D5

Woa, —

Chorus

Dsus4

E5

I need your love,

* Note: slide finger on left hand lightly up and down low E string while picking, to get harmonic over tones

D5

Dsus4

E5

I need it bad. — Woa, —

woa, woa, — woa, —

You're —

D5

a - bout the best thing I ev - er had. —

Woa. —

Fill 2 (at D. S.)

Fill 2

T

A 7 6 4 7 5 4

B

To Coda ☺ E5

Let's get down to the raw,

Fill 1

(7/5)

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 A5

damn pret - ty should be gainst the law.

7/5 5 4 5 5 4 2 0 0 0 0 0 0 0 0

C C5 D

8va A.H. A.H.

pitch: D

4 2 3 5 0 2 3 3 3 3 3 3 3 4 2 3 5 0 4

E 1.

3. Well I was look - in at you from a -

(4/2) 5 5 5 5 5 5 5 5 4 5 5 5 4 2 0 0 0 0 0 0 0 0

Fill 1

dive w/bar

T A B

cross the room, hop - in' that you would see me too, af - ter

D5 Dsus4 E5

Solo 2. A5

Guitar 3

P.M.

8va A.H.

4 A.H.

Guitar 4

pitch: C#

8va

w/bar

scoop

w/bar scoops

8va

22

full

Key signature: G major (one sharp). Time signature: Common time (C).

System 1 (Measures 1-4):

- Measure 1: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 2: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 3: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 4: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

System 2 (Measures 5-8):

- Measure 5: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 6: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 7: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.
- Measure 8: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

The score is labeled 'A5' and 'B5' at the end of the first and second systems respectively.

A5 B5

(4) 2 0 4 2 0 2

8va. loco 3

(12) 12 14 12 10 10 12 10 9 10 9 7 9 0 7 5 7

8va. A.H. A.H.

pitches: G# to F#

B5 C5 C#5 D5

4 5 6 7 7 5 5 5 5 5 7 7 7 5 5 7 5

dive w/bar (10)

8va.

3 3 3 3 3 3 3 3

10 13 10 12 10 13 10 13 10 12 10 13 10 15 10 13 10 13 10 13

* Tap w/right hand

(7) 5 5 5 5 5 7 5 5 7 5 5 5 5 5 5 5

8va.

(13) 17 0 13 15 14 10 12 14 17 14 12 12 12 12 (12) 10 10 12 12

1/2

A.H. A.H.

Musical score system 1, featuring a treble clef staff, a guitar staff with fret numbers, and a bass staff. The guitar staff includes a 7/5 chord diagram and fret numbers 7, 5, 7, 5, 7, 5. The bass staff includes a "dive w/bar" instruction and a "continue w/bar dive" instruction.

Musical score system 2, featuring a treble clef staff, a guitar staff with fret numbers, and a bass staff. The guitar staff includes a 9/7 chord diagram and fret numbers 0, 0, 0, 0, 0, 0. The bass staff includes a "P.M." instruction and fret numbers 7, 6, 7, 9, 7, 6, 7, 9, 7, 6, 7, 9, 7, 6, 7, 9, 7.

Musical score system 3, featuring a treble clef staff, a guitar staff with fret numbers, and a bass staff. The guitar staff includes a 9/7 chord diagram and fret numbers 0, 0, 0, 0, 0, 0. The bass staff includes a "full" instruction and fret numbers 9, 9, 7, 9, 7, 10, 10.

SOFTS LINGER

full (10) 7 10 7 10 7 10 7 10 7 11 7 10 11 7 10 12 7 10 12 7 10 13 7 10 13 7 10 13 7 10

* Note: tap with edge of the pick

8va ---

slide up to bridge and back down with pick

12

Guitar 4 out

A.H. 15ma. ---

C

A.H.

pitch: D

C5

A(N.C.)

D. S. al Coda

dive w/bar

N.H.

N.H.

dive and shake w/bar

Coda

E5

Yeah!

Guitar 3 and 4 (4 is top harmony)

A5 E/G# F#5 E D5 A/C# A5 Rhythm Fig. 1

11 9 11 9 12 11 2 0 (2/0) 0 0 0 0 0 0

Guitar 3 + 4 out

5 7 4 6 2 4 6 7 4 5 2 4

C C5 A5

Repeat 2 times

(on last time) Well I said:

semi-harm

4 2 3 5 2 3 3 3 3 3 3 3 4 2 3 5 2 0

Rhythm guitars continue playing Rhythm Fig. 1 2 more times

Hook - ers and whores and a teen - age slut on the bath

floor. I'm in love, I'm in love, I'm in love,

I'm in love, I'm in love

Oh, yeah.

Guitar 1 + 2

Guitar 1 + 2 out

(2 0) 0 0 0 0 0 0 4 2 3 5

Guitar 3

depress bar approx. and slowly release

0 (0)

Guitar 3

1 0 2 0 1 0 2 0 2 0 2 0 2 0 3 0 2 0 3 0 3 0 2 0

D. R. F.S.R.

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Driving rock beat ♩ = 96

Chords: E5 D5 E5 D5

(Yelled) Dir - ty, rot - ten, fil - thy, stink - in', rich! (laughter) Ha, ha, ha, ha, ha,

Guitar 1

Chords: C5 D5 E5 D5 E5 D5 C5 D5 E5

ha, ha, ha. Oh yeah! 1. An - I -

Verse

Chords: D5 E5 D5 C5 D5 E5 D5 E5 D5

tal - ian car as long as my street. I wan-na wear ex - o - tic an - i - mals on
it all in the palm of my hand. Nothin's gon - na get in my way ya'

C5 D5 A5 G5 E5 D5 E5 C5 D5 E5

___ my feet. Pret - ty rocks on my fin - gers, pret - ty bells on ___ my toes.
un-der-stand? I got a house, I got a jet, I got _ a rolls royce painted blue.

Guitar 2 enters and doubles with 1

D5 E5 D5 C5 D5

Lot's of ca - vi - ar ___ for my mouth, may - be I'll e - ven pierce ___ my nose.
The only thing that's left ___ for me babe, is for me to own you too. 'Cause ___ I say,

Chorus C5 D5 G5 A5

Gim - me, ___ gim - me just half a chance ___ to lead you in this cor - p'rate dance.

And I'll be dir - ty, rot - ten, fil - thy, stink - in, rich!

Fill 1 (1st verse), Fill 3 (2nd verse)

C5 G5 F#5 F5 E5

(7/5) 0 x x 5/3 x x 5/3 4 3 1 7

1. D5 E5 D5 C5 D5 E5

Fill 2

8va 2. Sign

A.H. 3

(9/7) 7/5 9/7 x x x x x x x x x x 7/5 5/3 7/5 7 7 6 5 9/7

2. E5 D5 E5

Oh yeah.

Guitar 1

dive w/bar

3 2 0 4 (4) 12 0

Guitar 2

2 0 2 0 2 0

pitch: C#

Fill 1 Guitar 2

A.H. dive w/bar

2

pitch: G

Fill 3 Guitar 2

C5 D5

dive w/bar

0

T A B

Fill 2 Guitar 2

8va A.H.

3 A.H.

6 6 5 4

pitch: F#

E5 D5 E5

I'm gon-na have more mon-ey than you have ev-er seen.

pick while bar is still depressed approx. dip w/bar -1/2 release bar dip w/bar -1/2 dip w/bar -1/2 N.H. N.H. -1/2 dip bar

D5 E5 D5

Ba-by, I just want all the frills. I'm gon-na in-su-late my

N.H. N.H. release bar

dive w/bar pick while bar is still depressed

A5

bod-y in green. I'm gon-na light my ci-ga-rettes with hun-dred dol-lar bills.

(7) 5 5 5 5 5 5 2 0 0 0 0 0 0 2 0

(9) 2 2 0 2 0

Double time ♩ = 192

vocals F#5 A5

Ow!

Guitar

14 14 14 14 16 16 16 16 17 17 17 17 14 14 14 14

8va

16 16 16 16 17 17 17 17 14 14 14 14 16 16 16 16 13 13 13 13 14 14 14 14 16 16 16 16 14 14 14

Chord progression: F5, F#5, A5, E5

8va.

15 15 15 15 17 17 17 17 19 (17) 10 (16) 17 14 16 14 14 16 14 12 12 14 12

1/2 1/2

Chord progression: F#5, A5, E5, F#5

8va.

full 19 14 12 17 16 17 16 19 19 17 19 17 21 17 19 full

(Guitar 3) in loco (Guitar 2 out)

(4 16)

Chord progression: G#5, B5, F#5, G#5, B5, F#5

Guitar 3

15ma. A.H.

A.H.

1/4

4 6 4 6 4 6 7 4 7 6 7 4 6 4 6 6 4 7 7 4

pitch: D#

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of eighth notes. The bottom staff is a guitar fretboard diagram with the following fret numbers: 2 2 2 2 2 2 2 0, 4 2, 2 0, 2 0, 0 0 0 0 0 0 0 0.

Second system of musical notation. The top staff is in treble clef with a key signature of three sharps. It includes annotations: "Guitar 2 in" and "Guitar 3 out" with arrows pointing to specific notes. A "dive w/bar" annotation points to a note on the second staff. The bottom staff is a guitar fretboard diagram with the following fret numbers: 7 2 (2), 7 5 5 7, 6 (6), 7 9 9 6.

Third system of musical notation. The top staff is in treble clef with a key signature of three sharps. It includes chord annotations: D5, A/C#5, D5, E5. The bottom staff is a guitar fretboard diagram with the following fret numbers: 7 5, 7 4, 7 5, 9 9, 9 9, 9 9, 9 9, 9 9, 9 9, 9 9.

Fourth system of musical notation. The top staff is in treble clef with a key signature of three sharps. It includes an "8va" annotation with a dashed line. The bottom staff is a guitar fretboard diagram with the following fret numbers: 17 14 12, 14 12, 14 14, 11 11, 12 12, 10 10, 12 12, 14 14, 16 16, 14 14, 17 17, 17 17, 17 17.

Fifth system of musical notation. The top staff is in treble clef with a key signature of three sharps. It includes an "8va" annotation with a dashed line. The bottom staff is a guitar fretboard diagram with the following fret numbers: 12 9 7, 10 7, 9 9, 5 5, 7 7, 9 9, 11 11, 12 12, 10 10, 12 12, 14 14, 12 12, 14 14.

Return to normal tempo ♩ = 96

D5 E5 D5 E5 D5 C5

8va. full 22 (22)

8va. 1/2 19 full 17 (17) Guitar 3 out

Chorus

C5 G/B D5

Gim-me, gim-me just half a chance to

Guitar 1

Guitar 2

G5 A5 C5 D5

lead you this cor p'rate dance. Gim- me, gim - me just half a c'

P.M.----- dip w/bar slightly

P.M.----- Dip w/bar -1/2 dive w/bar -1/2

G5 A(N.C.)

to take you on a hope - less ro - mance. And I'll be

dive w/bar

N.H. N.H. dive w/bar

D5 E5 D5 C5 D5 E5 8va

9

dive w/bar

p.o.

continue diving

pick while bar is depressed and release

N.H.

full

12 14 12 14 12 14 12 10 (10) 0

7

22 (22)

D5 E5 D5 C5 D5 * pick note E5

-1/2

dip bar -1/2

full

-1/2

21 (21) 13 13 14 11 12 14 12 13 15 12 14 15 14 12 15 12 15 13 12 14 14 14

8va D5 E5 D5 C5 D5 E5 D5 E5 D5

w/bar scoop full full full dip bar w/bar scoop

22 22 (22) 19 -1/2 17 17 15 14 15 14 15 14

8va C5 D5 E5

17 14 15 17 15 14 17 14 15 17 15 14 17 14 15 17 15 14 17 14 15 17 15 14 17 14

8va D5 E5 D5 C5 D5 E5

7

A.H.

12 15 12 15 12 14 12 15 12 15 12 13 12 12 13 15 13 12 13 12 14 11 12 11 11 12 14 12 11 12 14

pitch: G

Fade out

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Guitar 1

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Verse

D5 C5 G/B D/F# Gsus2 C5 G/B

1. Hey now ba-by ain't you the girl next door? Rete, pe-tite, you must not eat, but I
 2. Some-thing 'bout you sweetheart well I just can't explain, you're not like all those city girls I don't
 3. Dancing on a moon beam when I finally caught your name, said you had to be going soon and I

D/F# Gsus2 D5 C5 G/B

bet you know the score. Fri-day night can't sit at home,
 think so any way. I can't sleep a wink at night for
 said that that's a shame. Took you down to willow pond where the

D/F# Gsus2 D5 C5 G/B

let's strike up the band. May-be if I'm luck-y I'll steal kiss and
 hoping dreams come true. You're gon-na be a brand new country girl when
 catt-ails grow real high. And in a few brief moments we

may - be e - ven hold your hand.
I get through with you
waved our child-hoods good bye.

C5 F5

1

Pre-chorus

F5 G5 2., 3. F5 G5

In the sticks Hey with

(Guitar 2 doubles one octave up)

F5 G5 F5 G5 F5 G5

I've got love e-nough for
love In of them.

Chorus
D5 A5 G5 D5 A5 G5

you, _____ In the sticks,
on D, S, S, only Woa, _____ yeah.

P.M.-----

Guitar 2

A.H. 1/4

P.M.-----

pitch : E C

Pitch: F to G

C5 D5 A5 G5

well it's you and me ba - by. And I ain't no coun-try

P.M.----- P.M.

8va

A.H. 8va

A.H. 1/4

P.M.-----

Pitch: E A

To Coda ☐

D5 A5 1. C5 G/B G5 F5 G5

hick. Me and the ci - ty just don't mix.

7 5 0 3 4 0 3 2 0 x 5 x 5 5 5 5 3 3 3 3 5 5 5 5

7 5 7 5 6 5 5 7 10 10 (10) 10 10 7

pitch : G# A F to G

F5 G5 D.S. ☒ 2. C5 G/B G5 3 -3

Me and the ci - ty just don't mix,

9 9 9 9 5 5 5 3 4 x 5 x 5 5 5 5

9 9 7 7 9 7 9 12 (6)

G5 3 Solo A5 B5

Fill 1 just don't mix. Let's go!

5 5 5 7 19 7 7 7 7 9 9 9 9 9

full 10 10 reverse bend 19 (19) full 10 9 10 9 10 9 10 22

* Touch string gently over 22nd fret, producing harmonic.

A5 A5 B5 E5 B5 A5 B5

(9) 7 7 7 7 9 9 9 9 7 7 7 7 7 9 9 9 9 9

19 7 10 7 9 7 9 7 9 7 9 0 (0) 7 9 7 9 (9) 23

full full full full

Fill 1 N.H. 8va. G5

N.H.

w/bar depressed, then pick and pull up on bar

continue pulling up on bar

5 5

A5 B5 E5 B5 G5 A5

G5 A5 D5 A5 G5 A5

F#5 B5 C5

D.S.S. al Coda

Coda

C5

G/B

G5

D5

A5

G5

Me and the ci-ty just don't mix. Oh yeah! — In the

3/4 1/4

3 -1 1/2 -1 1/2

dip w/bar full

(6) 7 7 7 10

D5

A5

G5

C5 D5

A5

G5

sticks, well it's you and me ba - by.

3/4 1/4

8va. 1/2 full

12 12 12 (12) 10 10 7 5 4 12 13

D5 A5 C5 G/B G5 3

And I ain't no coun-try hick. Wo me and the ci-ty just don't mix,

P.M.-----

1/4

P.M. 1/4 full

just don't mix, just don't mix.

8va.

full

12 10 12 10 12 10 12 10 12

Heaven

Words and Musci by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Slowly ♩ = 76
Guitar 1 (ascoustic) Cadd9 Tune guitar down 1/2 step G/B D Dsus4 D

... Got a

T
A
B

Note: mute 4th string on Cadd9 & G/B chords

Verse
G Bm7

pic - ture of your house and you're stand - ing by the door.
love the way you move and the spar - kle in your eyes.
lights are go - ing out a - long the boul - a - vard. There's a
The

Fill 3 (on 3rd Verse) Fill 1 (on 2nd & 3rd Verses)

T
A
B

Fill 1 Guitar 3 Bm Cadd9

Guitar 4

T
A
B

Fill 3 Guitar 5 (clean) G Bm Cadd9 Dsus4 D

T
A
B

Cadd9 **D**

black and white and faded and its look - ing pret - ty worn. I see the
 co - lor deep in - side them like a blue sub - ur - ban sky. When I
 me - mo - ries come rush - ing back and it makes it pret - ty hard. I've got

G **Bm7** *To Coda* ☐

fac - t'ry that worked sil - hou - et - ted in the back. The
 come home late at night and you're in bed a - sleep,
 no - where left to go and no one real - ly cares.

Fill 2 (on 2nd Verse)

Cadd9 **D**

me - mo - ries are gray, but man they're real - ly com - ing back. don't
 wrap my arms a round you so I can feel you breathe. don't

Fill 2 **Guitar 5 (clean)**

G **Bm** **Cadd9** **C** **D**

G **C** **D** **Em** **D** **Cadd9**

Pre-chorus

C D G

need to be the king of the world. As
 need to be a su - per man. As
 (on 2nd Verse, guitar 2 doubles with guitar 1)

C D Em D Cadd9

long as I'm the he - ro of this lit - tle girl.
 long as you will al - ways be my big - gest fan.

Chorus

G5 D5 C5

Heav - en is - n't too far a - way,

Guitar 1 out
 Guitar 2 (electric with distortion)

G5 D5 C5 G5 D5 C5

clo - ser to it ev - er - y day. No mat - ter what your friends may say.

1. 344177 2

D5 C5

We'll find a way. Yeah! _

2. How I

(5) (5) 7 7 5

Guitar 3

11 12 14 12 11 12 11 12 11

Guitar 4

7 9 11 9 7 9 7 9 7

Solo A5 E5 D5

2 0 2 0 0 9 7 0 7 5 7 5 7 5 7 5 7 5

Guitar 6 8va.

full 16 14 17 14 17 16 14 16 14 16 14 12 14 12 14 12 14 16 14 16 14 16 14 17

full 14 16 14 17

Guitar 3 out

(11)

Guitar 4 out

(7)

A5 E5 D5

2 6 2 6 0 9 7 0 7 5 7 5 7 5 7 5 7 5

8va... full full w/bar scoop loco P.M.-----

19 19 17 19 17 16 17 18 19 15 14 14 14 14 12 11 12 12 11 11 11 11 9 9 9 9 7 7 9

A5 E5 D5

2 6 2 6 0 9 7 0 7 5 7 5 7 5 7 5 7 5

6 6 6 full

7 7 5 7 9 7 9 7 9 11 8 11 9 11 9 9 10 9 12

E5 D5 D. S. al Coda

(5) 7 5 0 9 7 0 7 5

w/bar scoop w/bar scoop Vocal (3. Now the

(12) 12 10 12 10 9 10 9 7 6 7 7 5 4 0

Coda

♩ Cadd9

don't know what _to do _____ but I'm ne - ver giv - ing _ up on you.

Guitar 1

Guitar 5

shake bar lightly

Guitar 3 & Guitar 4

P.M.-----4

9 10 9 12 9 9
7 10 7 10 7 10

5 7 8 5 7 9 5
7 7 9 11 7 9 10 7

10

A5 E5 D5

Heav - en is - n't too far a - way, _____ clo - ser to it ev - er - y - day.

Guitar 2

2 2 0 9 7 7 5 7 5 2 2 0 9 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 10

No mat-ter what your friends _ say, I know we're gon-na find a - way

P.M

Heav - en! Whoa! Heav - en! Whoa!

Heav - en is not too far a - way,

Whoa yeah.

Ridin' High

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Medium rock tempo ♩ = 132 Tune guitar down 1/2 step

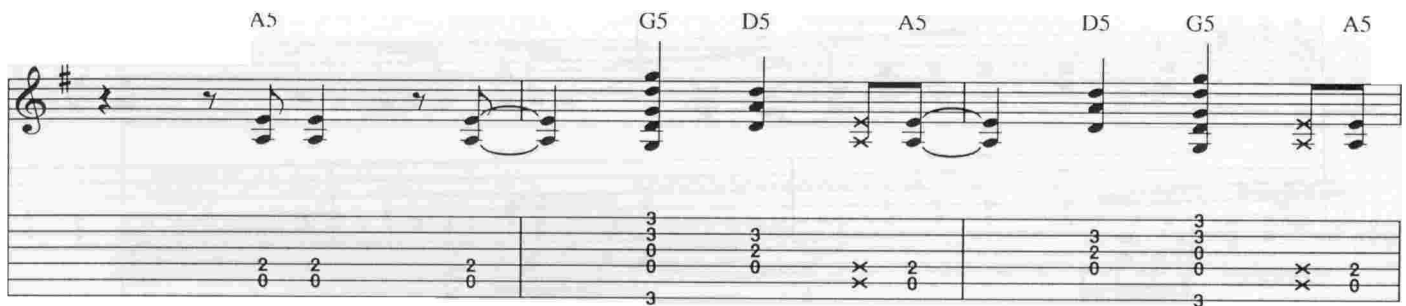
Guitar 1 G5 D5 D5 G D5



TAB

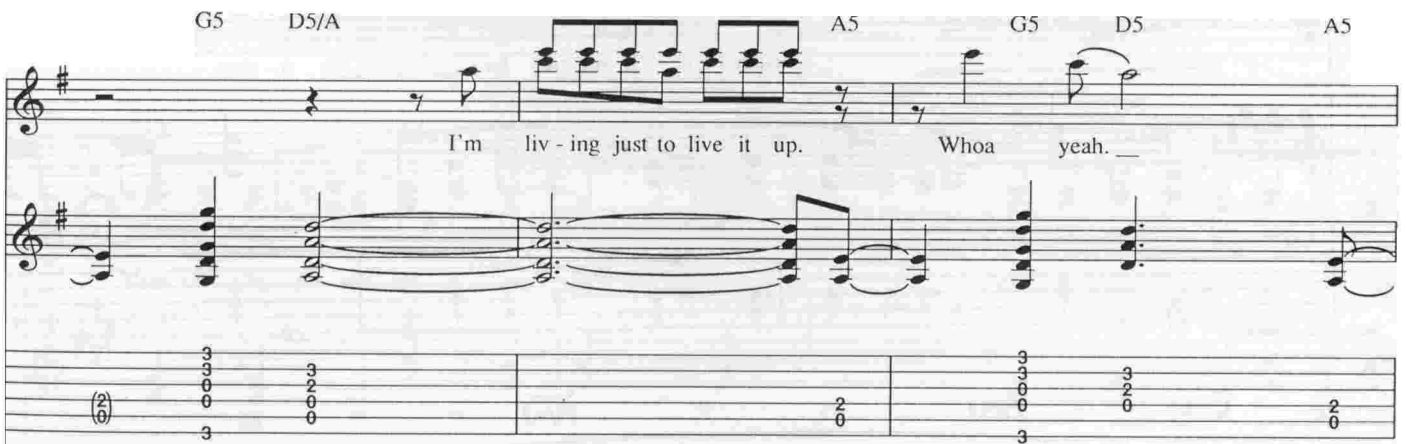
3	3	3	3	3	3
3	3	3	3	3	3
0	0	0	0	0	0
0	0	0	0	0	0
3			3		3

A5 G5 D5 A5 D5 G5 A5

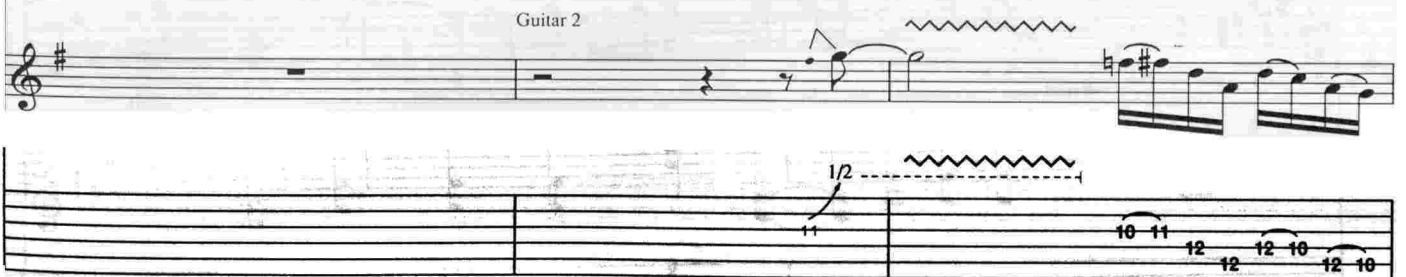


G5 D5/A A5 G5 D5 A5

I'm liv - ing just to live it up. Whoa yeah. —



Guitar 2



G5 D5 A5 D5 G D5 A5

A.H.

full full full 1/2 full full

12 12 12 12 14 12 14 (14) 15 13 16 15 13 14 14 13 12

Pitch: B to C#

full full 1/2 full 1 1/2 full 1/2 1/2 full

(15) (15) 13 14 15 15 13 14 17 17 17 rake 8va. 22 20 17 20 17 20

Verse 1

A5

1. Since the day that I was born I've been the rock - er on my block.

8va. Guitar 2 out

17 20 17 20 19 17 19 17 19 18 17 15 17 (22)

G5 D5 A5 D5 G5 A5

Just a leath - er coat - ed lov - er with a

G5 D5 A5 D5 G A5

tat - too on my heart. _ Now I'm

w/bar - 2 w/bar - 2

G5 D5 A5

go - in' down - town, feel like strut - tin' my stuff, babe.

Fill 1

G5 D5 A5 G5 D5 A5

* Pick each note

A.H. 8va A.H. 8va

1/2 1/2 1/4 A.H. A.H. 1/4

Guitar 2

Guitar 3 (clean with chorus)

Pitch: A# A# G#

5 4 5 4

D5 G A5 C5 D5

Work - in' on _ a one - track mind and may - be that's e - nough, ooh. _

Fill 2

P.M.-----4

2. Now keep _

P.M. P.M. P.M.-----4 P.M.-----4

Verse 2

_ the mo - tor run - nin' 'cause I ain't _ got time to waste. _

Fill 2 C5 D5 G5 E5 G5 F#5 A5

Guitar 2

P.S.

N.H. 8va. N.H. w/bar dive w/bar dive

T A B

D5 G5 A5 G5 D5 A

Un - dres - sin' for suc - cess, I guess I'm blessed with good taste

G5 D5/A A5 D5 G A5

Ain't no dream, you're see - in' things you've

G5 D5 A5 D5 G A5

nev - er seen be - fore. Oh yeah! Well I'm breath -

Fill 3

G5 D5 A5 D5 G5 A5

Fill 3 Guitar 2

full full full A.H. full A.H. 1/4

Pitches: G A G Pitches: A G

(Guitar 3 in parenthesis)

full full full

(14) (14)

B5

P.M.

8va...

loco

full

A.H.

Pitches: F to G

G# to A# G# to A# G# to A#

B5 A5 E5

8va...

full

A.H.

G5 D5 A5

slowly dive w/bar

8va...

6

6

1/2

full

Guitar 2 out

Musical score for "I'm Livin' on a Prayer" by Donna Summer. The score is for guitar and includes a vocal line. The guitar part features a "Fill 4" and a "D5" chord. The vocal line includes the lyrics "I'm liv - in' just to live it up. Rid -". The score is in 4/4 time and has a key signature of one sharp (F#).

Coda

The Coda section consists of two staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a series of chords labeled D5, A5, F5, C5, and G5. The lyrics 'they bur - y me. Yeah!' are written below the staff. The bottom staff is a bass line in treble clef (likely representing the bass guitar or a simplified bass line) with a key signature of one sharp. It contains a series of chords and a final 7/5 time signature.

they bur - y me. Yeah!

D5 A5 G5 D5 A5 D5 G5 F5
 Ooh yeah!
 (7) 5 3 5 5 2 0 3 0 2 0 3 0 5
 Guitar 2
 full
 7 0 (7) 5 7 5 7 9 0 0 0 10
 Pitch: F#

Fill 4 Guitar 2

D5 G5

N.H. w/bar -1 slowly release

T
A
B

5 (5) (5)

C5

G5

D5

A5

Gon - na live it up! Gon - na live it up!

(5) 5 7 5 3 5 5 2 0

3 5 5 2 0

(10) 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 9 10 8 9 9

full 1/2 P.M.

(5) 5 7 5 3 5 5 2 0

3 5 5 2 0

(10) 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 9 10 8 9 9

full 1/2 P.M.

A.H. 8va. A.H. 8va. A.H. full A.H. full

8 7 5 7 5 7 5 7 (7) 5 7 5 7 5 (5) 4 5 7

Pitches: F# to G#

F#

(5) 5 7 5 3 5 5 2 0

3 5 5 2 0

(10) 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 9 10 8 9 9

full 1/2 P.M.

A.H. 8va. A.H. 8va. A.H. full A.H. full

8 7 5 7 5 7 5 7 (7) 5 7 5 7 5 (5) 4 5 7

Rid in' high.

15ma A.H. 8va. A.H. 8va A.H.

A.H. P.M. full A.H.

Pitch: E Pitches: E \flat E \flat

Liv - in' just to live it up!

8va. full (20) (20) (20)

Cold Sweat

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner

Steady rock ♩ = 134

Tune guitar down 1/2 step

Verse

Chords: A5 D5 D A5

1. I got al - li ga - tor shoes, that I've been

Guitar 1

P.S.

T A B

Chords: D5 G5 D5 C5 B5 A5 D5

mak - in' to lose. I've got plen - ty of wo - men,

Fill 1

Guitar 2 doubles with guitar 1

(2) 0 3 0 3 3 3 0 5 4 2 0 0 3 0 0 0

Chords: D5 Dsus4 A5 G5 A5

I've got plen - ty of booze.

slowly dive w/ bar

3 2 2 0 0 3 0 5 0 2 0

Chords: D5 G5 C5 B5 A5

Fill 1

Guitar 2

P.S.

T A B

Walk in - to the spot _____ light, _____ at the lo - cal bar and grill. _____

Find a down _____ and dir - ty wom - an, well

I'm gon - na take my fill. Look her right in - to her

blood - shot eyes, I said: " My hon - ey, well I'm gon - na make you mine. _____ " I paid the

D5 Dsus4 A5 D5

tab, I called a cab, went back to my place, had a

G5 D5 E5 Pre-chorus C#b5 C5

hell of a time. I get ex-cit-ed, I'm feel-in' loose,

Fill 2 P.M.

D5 A5 Chorus D5/A

I move too quick and I get caught in your noose. And I sweat, ev-'ry

Fill 2 Guitar 2 G5 E5 Pre-chorus C#b5 A.H. 8va C5

st sl A.H.

pitch: D

time that we touch. And I sweat. I get the chills up and down my spine, Cold

Coda

sweat, you bet, you bet. It's a mid - night stage

D5/A Dsus4 G5 D/F#

fright, ice cold. Sweat!

Chord progression: D5, D5/A, A5, G5

Handwritten notes: (A.H. only) 8va, loco, A.H., full, dip w/ bar -1 1/2

Fingering: (2/0), 0, 3, 0, 3, 0, 3, 0, 3, 2, 2, 0, 0, 3, 0, 5, 5, 5, 3, 3, 3

Pitches: F# to G# F# G# F# E C# E (E)

Chord progression: A5, D5

Lyrics: Hey, hey, hey, we went home, all a - lone

Handwritten notes: Guitar 3 out, dive w/ bar

Fingering: 2, 0, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 2, 2, 0, 0, 3, 0, 5, 5, 5, 3, 3, 3

Pitches: F# to G# F# G# F# E C# E (E)

Chord progression: Dsus4, A5, D5, G5, D5, C5, B5, A5

Lyrics: then we turned down the lights, we un-plugged the phone. Well I'm a

Handwritten notes: Guitar 3 out, dive w/ bar

Fingering: 3, 0, 3, 2, 3, 0, 3, 2, 2, 0, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 2, 2, 0, 0, 3, 0, 5, 4, 2, 0, 3

Pitches: F# to G# F# G# F# E C# E (E)

snake, but I'm no liar, mak - in' love to me's like pour

gas - o - line on a fire.

C#5
D. S. al Coda

Fill 2

Coda

mid - night stage fright, ice cold.

Fill 3

D/F# G5 D/F#

Fill 3

Guitar 2

D/F# D5 N.H.

N.H. N.H.

T
A
B

7 7

Dsus4

A5

D5

First system of guitar notation. The top staff shows a treble clef with a key signature of one sharp (F#). The first measure contains a Dsus4 chord (F#4, A4, C5, D5). The second measure contains an A5 chord (A4, C5, E5). The third measure contains a D5 chord (D4, F#4, A4, C5). The bottom staff shows the fretboard with fingerings: (4) 2 2, 2 4 2, 4 2, 4 2 5 2 5 4 2, 4 4 2, 4 6 5 5.

G5

D5

C5

B5

A5

D5

Second system of guitar notation. The top staff shows a treble clef with a key signature of one sharp (F#). The first measure contains a G5 chord (G4, B4, D5). The second measure contains a D5 chord (D4, F#4, A4, C5). The third measure contains a C5 chord (C4, E4, G4). The fourth measure contains a B5 chord (B4, D5, F#5). The fifth measure contains an A5 chord (A4, C5, E5). The sixth measure contains a D5 chord (D4, F#4, A4, C5). The bottom staff shows the fretboard with fingerings: 5 0 5, 0 7 5, 7 7, 5 7 5 7 9, 8 10, (10) 0 10 8, 10 0 9.

D5

A5

D5

Third system of guitar notation. The top staff shows a treble clef with a key signature of one sharp (F#). The first measure contains a D5 chord (D4, F#4, A4, C5). The second measure contains an A5 chord (A4, C5, E5). The third measure contains a D5 chord (D4, F#4, A4, C5). The bottom staff shows the fretboard with fingerings: (3) 2 0 3, 2 0, 0 3 0, 3. The bottom staff also includes a section labeled "8va" with fingerings: 10, 0 9 10, 20 17 20 17, 20 17 19 17, 20 17, 20 17 20 17, 20 17 20 17, 20 17 19 17, 20 17.

D/F# G5 E5 C#b5 C5
 P.M.

8va.

+1 1/2 loco

pull up on w/ bar and release
 N.H. +1 1/2 sl

19 17 19 17 17 19 17 19 4 6 5 9

pitch: Bb

C#b5 E5 C#b5
 P.M.

8va.

-1/2

dip w/ bar shake bar full

22 (22) (22) 12 15 12

C5

8va.

3

6

3

14 12 15 12 12 12 17 15 12 0 11 14 17 14 11 0 10 13 17 13 10 0 9 11 17 11 9 0 9

D5

A(N.C.)

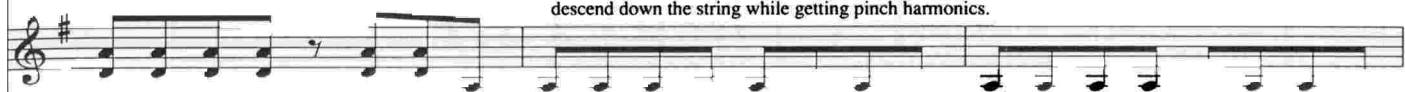


And sweat!

Sweat!

(spoken: And I

Guitar 1 * Note pinch harmonics (with pick).
Start out near bridge and slowly
descend down the string while getting pinch harmonics.



The musical score for the phrase "and I sweat." is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "and I sweat." are written below the staff. The second system features a guitar part in treble clef with a key signature of one sharp, including four measures of bends marked with $-1/2$ and $1/2$. The third system shows a bass line in treble clef with a key signature of one sharp, including four measures of bends marked with $-1/2$ and $1/2$. The fourth system shows a drum part in treble clef with a key signature of one sharp, including four measures of bends marked with $-1/2$ and $1/2$.

The musical score is for the song "Sweat! Cold sweat!". It is written for guitar and voice. The guitar part is in the key of D major (one sharp) and 2/4 time. The vocal part is in the key of D major and 2/4 time. The score is divided into two systems. The first system contains the vocal line and the guitar line. The second system contains the vocal line and the guitar line. The guitar line is written in a simplified manner, using numbers 0, 1, 2, 3 to indicate fret positions. The vocal line is written in a standard musical notation with lyrics. The score is for a guitar and voice duet.

Guitar 1

Guitar 2

Vocal

Sweet! Cold sweat!

D5

A5 D5 A5
 Cold sweat! I get the feel - ing ev - 'ry time we ba ba ba ba ba ba, Cold sweat!
 you bet, you bet. Wo!
 Cold sweat
 P.M.

(3) 2 0 3 5 17 2 0 0 3 0 3 2 0 2 3 2 0
 D5 A5 D5
 (2) 0 3 0 3 2 0 3 5 17 2 0 0 3 0 3
 A5 D5 A5
 (3) 2 0 2 3 2 0 0 3 0 3 2 0 3 5 17 2 0
 0 0 5 (5) 7 9 10 0 9 0 7 5 7 7 5 (5) 7 5 7 7

NOTATION LEGEND

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

12 12 12 12 12 13 (13) 15 13 (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

13 13 13 13 13 7 8 15 15 12 0 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note plucked only) Ghost Note

P.M. Trem. tr. P.M. Trem. tr.

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

X X 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

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